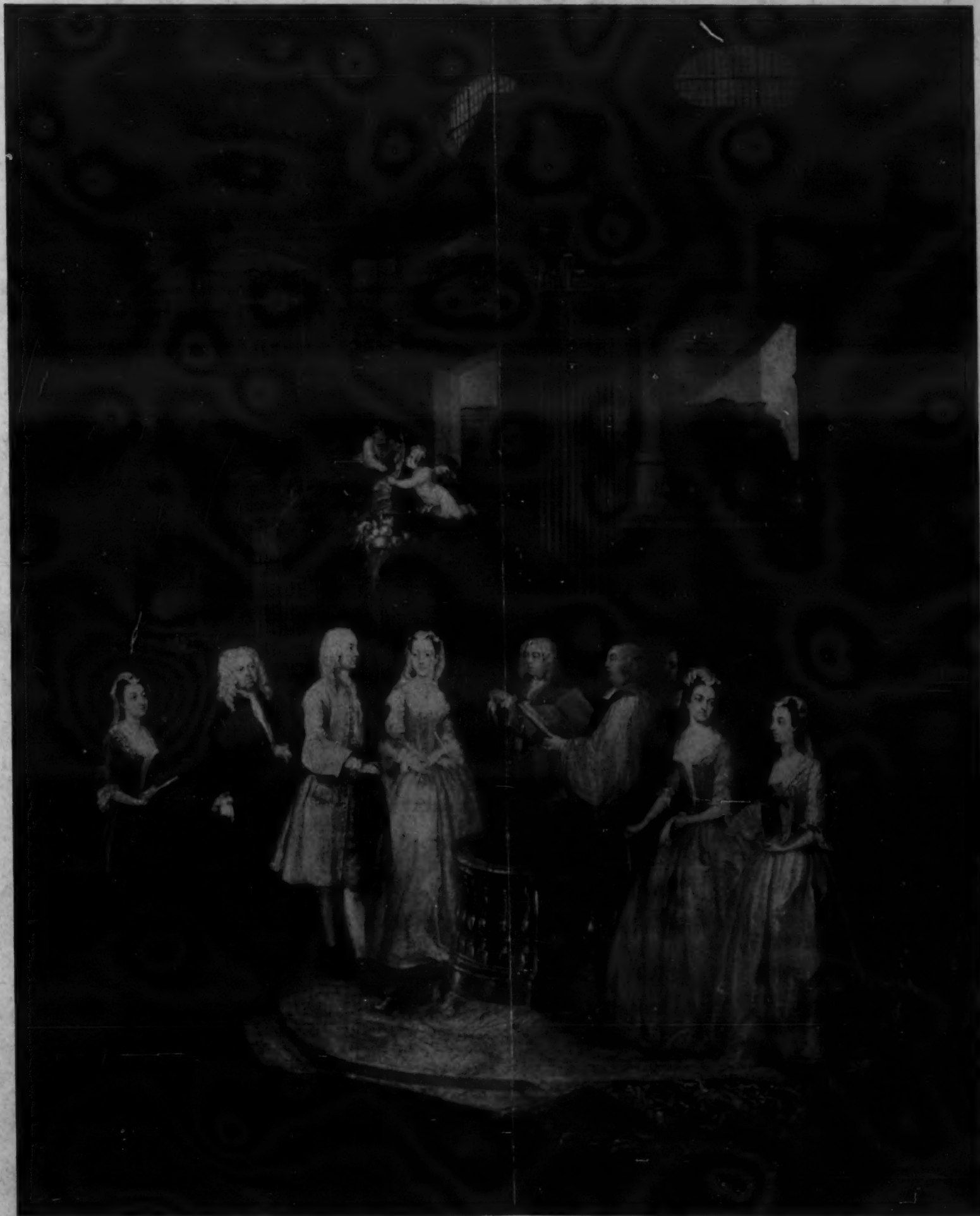


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OCT 29 1935

The ART NEWS

ESTABLISHED 1902



"WEDDING OF MR. STEPHEN BECKINGHAM AND MISS MARY COX"

WILLIAM HOGARTH

This fine work, the property of Mr. James Carstairs, will be included in the loan exhibition of Hogarth's works opening at the Knoedler Galleries, New York, on November 11th.

OCTOBER 26, 1935

PRICE 25 CENTS



"HER GOLDEN DAYS"

By HOVSEP PUSHMAN

Her Golden Days has recently been completed. It has never been placed on exhibition and will be included in Mr. Pushman's one-man exhibition opening at the Fifth Avenue Galleries of the Grand Central Art Galleries, 1 East 51st Street, New York City, on November 4th.

EXHIBITIONS

15 Vanderbilt Avenue

- | | |
|-----------------------------|---|
| <i>Until Oct. 30th</i> | Watercolors and graphics by Saul Raskin. |
| <i>Until Nov. 1st</i> | Group of etchings of trees, and Charleston, by Alfred Hutton, especially assembled by the artist. |
| <i>Nov. 11th to 16th</i> | The work of the Return Fellows of the American Academy in Rome. |
| <i>Evening of Nov. 14th</i> | Annual Drawing of Founders' Show. |

Fifth Avenue Galleries

- | | |
|--------------------------|---------------------------------------|
| <i>Nov. 4th to 16th</i> | Paintings by Hovsep Pushman. |
| <i>Nov. 14th to 30th</i> | Portraits by Howard Chandler Christy. |

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The ART NEWS

Established 1902
S. W. Frankel, President

VOL. XXXIV

NEW YORK, OCTOBER 26, 1935

NO. 4 WEEKLY

The Arrangement Heightens Value Of Titian Show

Despite a Number of Omissions Magnificent Venice Exhibit Gives Splendid Opportunity to Study Master's Art

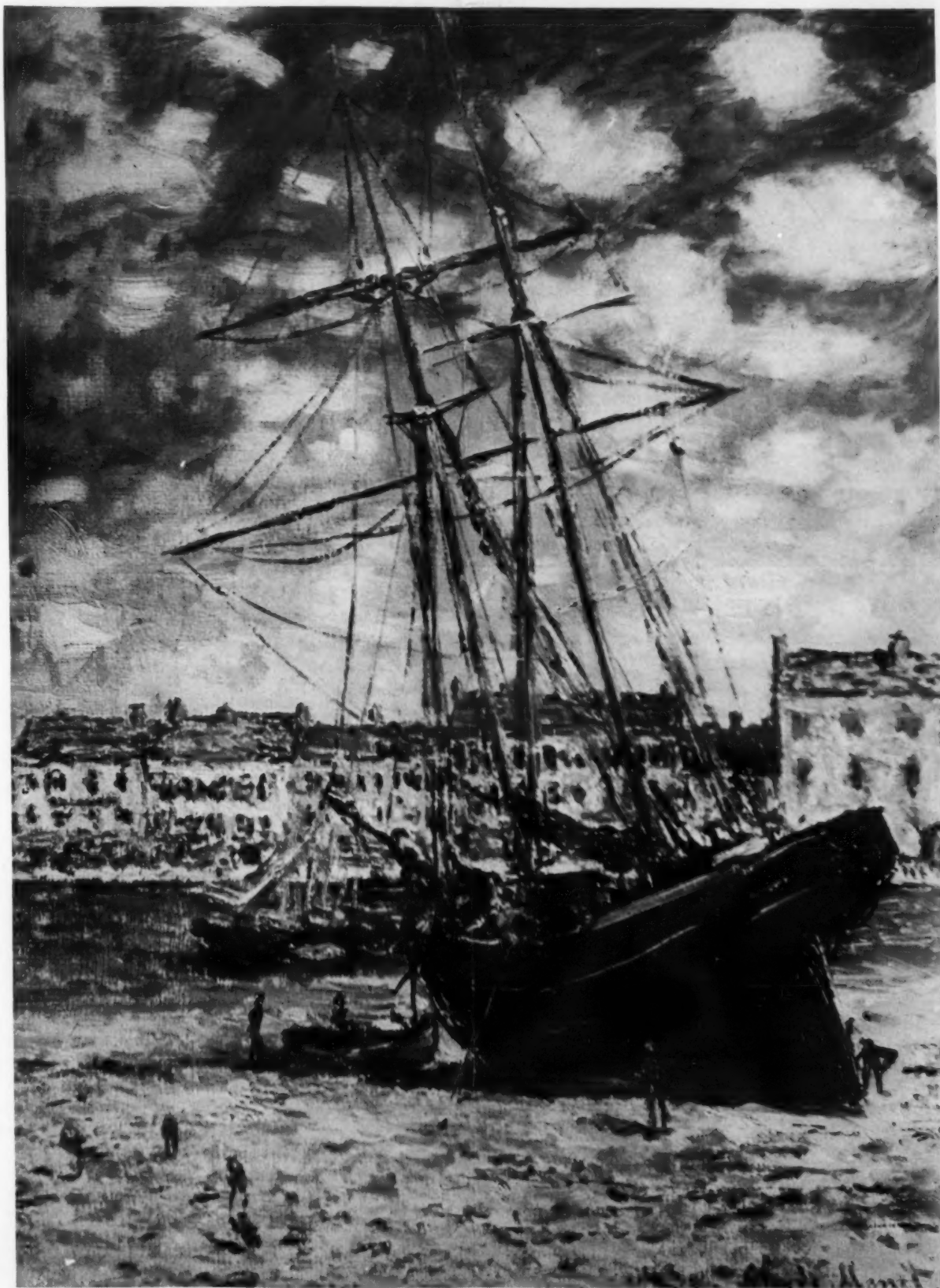
By DR. ALFRED M. FRANKFURTER
VENICE.—The *Mostra di Tiziano*—of the eight great art exhibitions which have this year dotted the map of Europe at Paris, Brussels, Amsterdam, Rotterdam, Bologna, Parma, Rimini and Venice—leaves, I think without doubt, an impression second only to the impact of the colossal Italian manifestation at Paris. The Titian exhibition, moreover, has the advantage over the Petit Palais show of remaining open from April through November—an advantage of a sort all too often overlooked by the organizers of huge international loan exhibitions whose frequent brief duration does much to lessen their accessibility.

Longer life, however, is not the only, nor the chief advantage of the Venice over the Paris show. It is the arrangement, lucid and splendid to an extent unsurpassed if approached by any exhibition I have seen, which gives the pictures on the Grand Canal so vehement a contrast to the crowded, helter-skelter placement one saw at the Petit Palais. At Venice, in the magnificently spacious rooms of the Palazzo Pesaro, each visitor can say, at the end of a single tour, that he has *seen* each picture—which I rather doubt that any visitor said in Paris.

But there was a great deal more than merely seeing the pictures in Venice, and if American museum officials are to draw lessons beyond critical ones about the paintings themselves, it is to be hoped that these will comprise the handsome placing and illumination of the Titian exhibition. The lessons are, in fact, quite simple. The directors of the exhibition, at the start, arbitrarily limited the quantity of pictures to one hundred—a premise which, if it did cause the omission of a number of important works, was based on the actual facilities of the Palazzo Pesaro. And even though there were serious gaps, these were the less conspicuous for the visitor's ability to inspect, unhampered and untrammelled, the pictures which were present—each one as a separate unit, never more than six or eight pictures in a room in which the average museum or exhibition would house perhaps forty.

The larger paintings, including the huge religious works, were hung against the wall, always to form a vista at the end of a room as one entered it. The smaller works, for the most part portraits, were arranged on easels throughout the exhibition, their position adjusted to catch the light to the best advantage in each case. Fixed to their easels, provided for the occasion with solid bases, the magnificent series of portraits made an unforgettable impression against the equally imposing background of the Ca' Pesaro—this exhibiting of figure pieces on easels at eye level being an idea which I have seen in practice hitherto only at dealers, and which, I hope, will now find

(Continued on page 13)



"BATEAUX ECHOUÉS" (1881)

This canvas is included in the exhibition of the artist's work which is now on view at the Durand-Ruel Galleries.

By MONET

Monet's Development Seen in Exhibit at Durand-Ruel's

Thirteen paintings of Claude Monet at the Durand-Ruel Galleries illumine certain phases of the artist's development only touched upon in a group demonstration of XIXth century masterpieces. Monet's relationship with the whole development of the century, complex as it is, is frequently suggested. Few of that extraordinary group of artists who revolutionized the course of painting escaped his influence. Here is the main stream which fed not only Renoir, Sisley, Pissarro, but Seurat and the *pointillistes*, Cézanne, and even Vuillard and Bonnard.

The earliest painting in the present show, the "Hyde Park, London," of 1870, testifies alike to the charms which the English scene exerted on the artist and the influence of his early friendship with Boudin and Jongkind. Paintings of this type are rarely to be found in New York exhibitions. While not

masterpieces in their own right they contribute immensely to the understanding of the elements which go to create masterpieces, and are therefore indispensable to true appreciation. The general habit of confining exhibitions to the world-accepted masterpieces of a painter's classic period leads to the substitution of blind acceptance for the equally rigid rejection that preceded it. Current opinion obscures the perspective needed to enjoy a true proportion just as time and nature will obscure the whole face of a once familiar scene. A sharp reminder of this fact was afforded in the present exhibition when a man who has followed the vagaries of the modern movement for many years remarked, looking at the famous "Maison Bleue" of 1873, "Monet is an old master today. But I remember the time when everyone exclaimed at that color run

riot. . ." What better reminder could we have of the radical nature of the most innocent of Monet's painting? This quiet picture, which if done today would be acclaimed as the most perfect expression of the modern feeling, free from any shadow of an "ism" shocked Parisian contemporaries when it appeared in the famous exhibition of Painters, Sculptors and Engravers in 1874.

"Canotiers à Argenteuil," painted in 1875, familiar to us from the interesting show held last season at the Museum of Fine Arts, Boston, links Monet with what was to be his peculiar study, that of light. This particular composition is also associated with his friendship with Renoir who, it will be remembered, painted precisely the same scene, with Monet himself on the dock

(Continued on page 4)

S. W. Frankel Passes Away At Fifty-Nine

Notable Career of Fifteen Years As Publisher of The Art News And Its Many Supplements Is Ended by Pneumonia

Mr. S. W. Frankel, publisher of THE ART NEWS, died of double pneumonia on Tuesday, October 22. He was on the eve of his sixtieth birthday and until early in September, when he suddenly suffered a breakdown in health, his long career had been marked by unflagging enterprise and activity. As publisher of the only weekly art magazine which has an international circulation, Mr. Frankel will be greatly missed by friends throughout Europe and America. He was known not only to art dealers in all parts of the world, but also to museum directors, collectors, scholars and artists. The inherent simplicity of his nature, his warm personal feeling for all those with whom he came in contact, and the native brilliance and flashing quality of his mind, all combined to create a strong and vital personality that left a deep impression upon all who knew him. Another phase of his character, his dynamic energy, was revealed at its height only last Fall when by conceiving and carrying through the great Fine Arts Exposition at Rockefeller Center, a standard of almost unbelievable perfection in the display of antiques in period settings, was achieved under his direction.

Mr. Frankel purchased THE ART NEWS at the death of James Bliss Townsend in the Spring of 1921. At that time, it was a small eight-page paper devoted almost entirely to short news stories and brief critical notices of exhibitions. With the change of ownership, modest plans for a gradual increase in size and scope were set forth together with the promise of new features for the future. The many who have been subscribers and readers of THE ART NEWS during the past fifteen years will recall how this early hope and promise were realized beyond expectation. By the Fall of 1925 the paper had expanded into a sixteen-page journal with numerous illustrations and special stories on important events.

During the next seven years, its continuously broadened scope and remarkable increase in size revealed the fulfillment possible to an art paper designed to appeal to a wide audience. Through Mr. Frankel's initiative and vision, THE ART NEWS expanded to thirty-four pages in 1929 and enlisted the attention of the international art world. He thus achieved a definite contribution to American journalism, through bringing dignity of presentation and balanced emphases to a field where only monthly art publications had felt it necessary to maintain such standards. One of the most valuable features evolved by Mr. Frankel was the unique combination of critical comment on current events, news in the museum and collecting worlds, and complete sales prices obtained in important foreign and American dispersals. Incorporated in the only English weekly devoted to art, such ma-

(Continued on page 12)

Antique Dealers Report Good Sales In London Fair

LONDON.—The Antique Dealers' Fair which opened at Grosvenor House in London on September 27 is far more ambitious in scope than that held last year. It covers double the floor space of the 1934 show and has more than one hundred stands. However, primary consideration is, as before, being given to the needs and tastes of collectors of moderate means.

English furniture in selected examples ranging from the XVIIth to the XIXth century is naturally a major feature of the display and allows the visitor to survey historical styles and a great variety of craftsmanship in various woods. The Chippendale group is especially fine, one of the outstanding pieces being a pagoda dressing table which anticipates certain features of the Sheraton style. A pair of William Kent commodes from Rokeby Castle and an exquisite bonheur de jour, once in the Alfred de Rothschild collection, are other outstanding pieces which are of museum quality.

Nelson and Lady Hamilton are never far from any antique show. Here they are recalled by a pair of Sheraton satinwood side tables, with Cupid designs, made to Nelson's order for Lady Hamilton. Other examples of English workmanship are the fine suite of George II walnut chairs and sofa, some Queen Anne needlework stools and a sixteen-foot heraldic doorway of carved pine-wood from the London house of the Earl of Rochford, built in 1720.

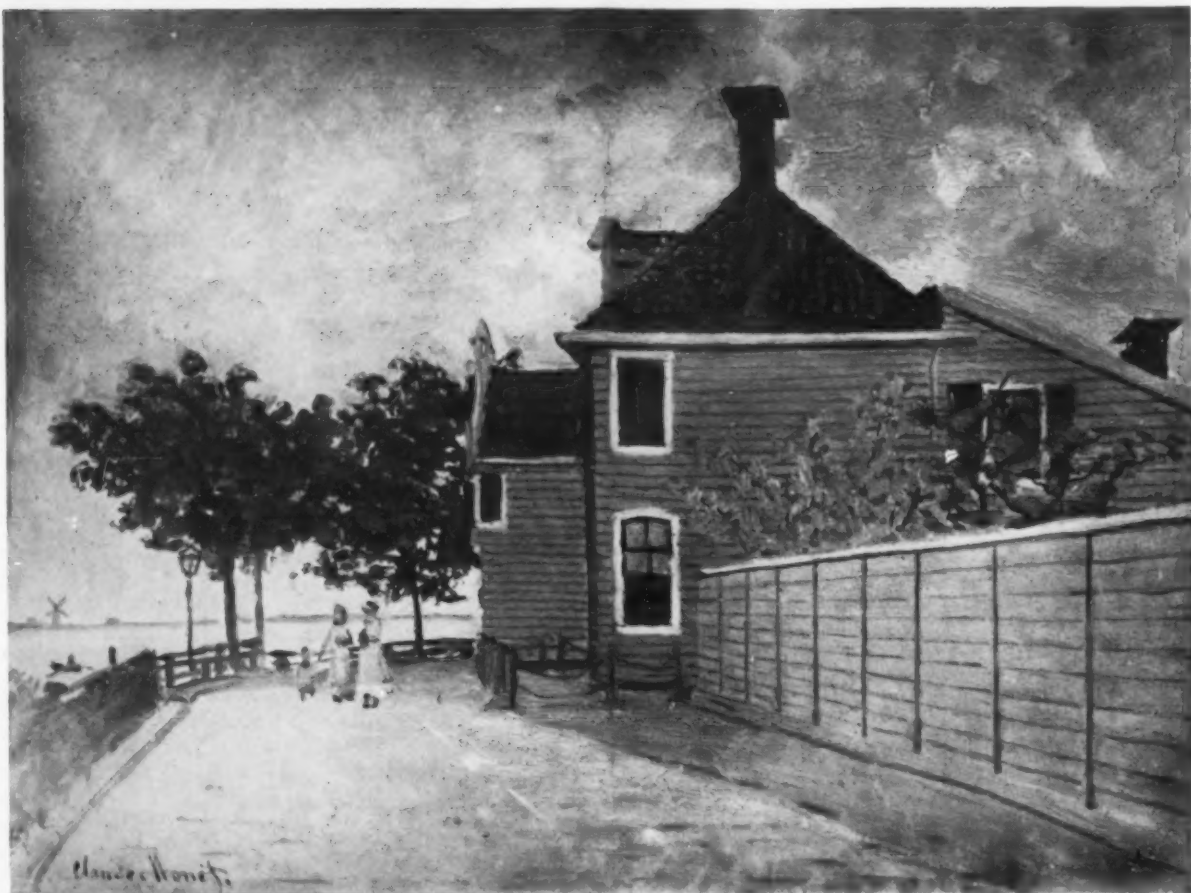
The exhibits show a wide variety. One stand is a vast Tudor refectory table; on another are tiny dolls' tea sets in flagee silver. Near a unique collection of "treen" wooden ornaments and domestic utensils of the XVIth and XVIIth centuries is a set of ivory chessmen carved in Delhi for the Begum Samru. Comparatively inexpensive Chelsea porcelains are contrasted with VIIth century Chinese pottery and with a fluted gold enameled cup attributed to Cellini and valued at £30,000. The Fair includes all kinds of household accessories, from Georgian china and Irish glass to XVIIth century silver and English pewter.

The most unique item of the Fair is the tiny silver ball inlaid in gold which a high authority declares to be Hittite work of about 1900 B.C. recently excavated from a tomb in Anatolia, exhibited by Messrs. Spink. An odd exhibit is a set of Chinese altar figures in pewter and lacquer, portraying French or English late XVIIIth century men in broad-brimmed hats, knee breeches and white stockings. As they are evidently designed from pictures of the period, experts surmise that some English lord commissioned the figures to be made by a Chinese artist for a present to a Chinese friend. Another curious exhibit is a half-sized wooden Highlandman from a tobaccoist's shop, complete with sporan and snuff mull and plumed bonnet, but carrying what looks like a cricket bat under his arm.

The Duke of Kent opened the sale, paying tribute to the long British tradition for fine art, in the appreciation both of the works of their ancestors and of the best works of other nations. From the opening, sales were heavy. Within twenty-four hours, the heraldic doorway of the Earl of Rochford had been acquired by the Victoria and Albert Museum. Wedding presents for the Duke of Gloucester and his bride were eagerly sought after. One stall was completely cleared out in three hours, and several other exhibitors reported sales of £4,000 and £5,000 in value. The total takings of the first two days exceeded £50,000.

LAWRENCE MS. BOUGHT BY WELLS

Dr. Gabriel Wells has recently returned to New York with the original manuscript of T. E. Lawrence's report on the Arab case which he supplied to the American Delegation to the Peace Conference in January, 1919. The manuscript gives on twelve quarto pages a clear and detailed account of the Arab revolt. Dr. Wells also possesses the envelope in which Lawrence dispatched the report to a military member of the American Delegation. The existence of this account has been known for some time, but it remained for Dr. Wells to discover its owner and make the purchase.



"LA MAISON BLEUE" (1873)

This canvas is included in the exhibition of the artist's work now on view at the Durand-Ruel Galleries.

By MONET

Monet's Development Seen in Exhibit at Durand-Ruel's

(Continued from page 3)

holding down the boom. Another interesting association which this picture recalls is that with the elder Durand-Ruel, who in 1876 showed in his gallery in Paris a number of Monet's paintings of Argenteuil.

Again there is nothing startling to our eyes in the "Gare St. Lazare," undoubtedly one of the series shown in 1877. But at that time such a theme as a railway station aroused the ire of all who valued the dignity and honor of art. True, Turner had painted a similar subject, but after all, an artist of his reputation was allowed privileges.

"L'Eglise de Varengeville" and "La Seine près Vernon," painted in 1882 and 1883 respectively, are again not typical of the Monet usually found in exhibitions. Both are very lovely, and reveal the true spirit of Eastern art as assimilated by the artist much more than the superficial claims of the Japanese lady with fans, done some six or seven years earlier. Here is the Eastern feeling for nature expressed not through any scientific system of color contrasts, but by tonal values swept onto canvas not only by the brush and the eye and the brain as Signac puts it, but revealing in each stroke the accumulated vision of a creative artist. The light, too, is not the perpetual afternoon of the academic painters, nor yet the precise hour of day when the artist decided to paint. It is much more the unearthly light

which the Eastern artist creates out of varied tones of ink brushed on a subtly tinted piece of silk.

In another historic show held at the Durand-Ruel Galleries appeared the "Peupliers au Bord de l'Epte," in subject and treatment much more what we have learned to demand of a Monet and made doubly familiar by Sisley's charming variations on the theme. What could be more in the spirit of the immortal lines of the English poet than this delicate evocation in paint of the "whispering sound of the cool colonnade."

One of the greatest works on view is undoubtedly one of the daring "Cathedral" series. This may not seem so daring in 1935, when for years we have been accustomed to both photographs and paintings of gigantic masses of sculptured stone, seen almost without perspective from the ground upwards and filling the whole of the canvas. But in 1894 it was an amazing feat. Not even today, with all our assured freedom and technical advances, could we duplicate the marvelous painting of those layers of atmosphere, through which the very spirit of Gothic art is enabled to reveal itself.

Camille Maclair has put into words in inimitable fashion, the effect of these paintings, which he describes as "a sequence of strophes of a marvelous poem, in which the details of that miracle of the Gothic spirit, the Cathedral of Rouen, are merely suggested and synthesized (yet ever with a scrupulous precision of design, of adjustment, of construction and sensitive regard for volumes and densities) and in which the fane itself always appears like some mysterious and adorable image half-hidden by multi-colored veils made lucent by

the sun, in which there float and intermingle the subtlest and most delicious nuances, warp and woof of softly melting hues, shimmerings, efflorescences, airy as petal dust, delicate as bloom of butterflies' wings, ethereal visions captured and harvested by a magician's eye. . . . It calls to memory the poems of Edgar Allan Poe, the music of Debussy." The twenty "Cathedrales," the writer continues, "should have been presented collectively to posterity, so that we might note the shadows of the sequent hours moving noiselessly over their changeless fronts, as we may do with the 'Nymphs'."

One of this famous series, the "Bassin aux Nymphes," of 1899 is included in the current show—a "poem of flowers and waves," and a fitting conclusion to an interesting survey.—L. E.

Bust of Henry VII Has Been Acquired By English Nation

LONDON.—"The most important of recent acquisitions to the Victoria and Albert Museum is a magnificent bust of Henry VII, in painted terra cotta, purchased by the John Webb Trust," we learn from an article in a recent issue of the London Morning Post. Details of the acquisition are reprinted here-with:

"The work is one of three busts, the two others (both in a private collection) representing Henry VIII as a beardless boy about eighteen years of age, and one who may have been the recently canonized St. John Fisher. All were engraved and published by J. T. Smith in his Antiquities of Westminster in 1807.

"According to the story repeated by Smith, the busts were purchased by an ancestor of the then owner about 1769 from an old iron dealer, who said they had been removed from the 'Holbein' Gateway at Whitehall, which was destroyed about that time.

"Smith mistakenly assumed that these busts were the terra cotta roundels known to have been on the face of the gate, but they may have come from a room or hall inside. Smith also records that the buyer employed John Flaxman, the sculptor, then a boy about sixteen, to repair the busts, in which case the tools (riflers) used in the plaster repair must have belonged to him.

"It is not known for certain who made these busts, but in all probability they were executed by an Italian working in England, between 1508 and 1512, though whether before the death of Henry VII in 1509 cannot be said with assurance.

"The style of this bust bears an unmistakable resemblance to Torrigiano's work. . . .

"But, as Mr. R. P. Bedford says, the scanty evidence as to its authorship does not justify the making of a too positive assertion. In any case, the bust remains of the first importance in the history of art in England as an undoubted XVth century portrait of the first Tudor King.

"The powerful face is splendidly modeled, and the painting is sensitive and sure.

"The color and gold-gilt have lost much of their original brilliance, but on the whole, the bust is in remarkable condition. . . ."

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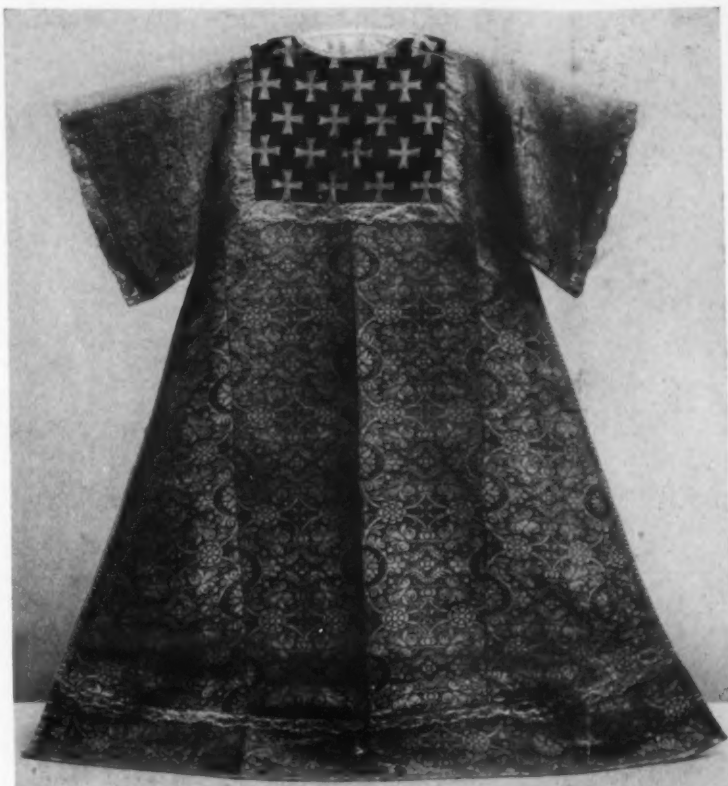
Gaston Lachaise, Noted Sculptor, Dies at Fifty-two

Gaston Lachaise, Franco-American sculptor noted for his heroic nude figures of men and women, died on October 18, after a short illness. Mr. Lachaise, a naturalized American citizen, found in his adopted country a vigor and life which he felt lacking in France, and, after his arrival here in 1906, never left this continent. He is survived by his wife, the former Mrs. Isabel Dutaud Nagle, who has frequently acted as his model.

Born in Paris in 1882, the son of a cabinet maker, he studied at the Ecole Bernard Palissy and the Academie Nationale des Beaux-Arts. When he landed in Boston in 1906, he had thirty dollars in his pockets, no knowledge of English and no prospects. After a few weeks' work with a commercial artist, he was engaged by Henry Hudson Kitson, completing details on war memorials and equestrian statues and doing little work of his own. It was not until he followed Kitson to New York in 1912, that he first felt the impulse to model the small human figures which were to be the basis of his subsequent sculptural activity. Lacking means of support, he went to work for Paulanship, doing decorative arrangements of leaves and fruit, while at night, in a small studio on Washington Square, he began his life size "Standing Woman" which was to take him ten years to complete.

In 1913, in the famous Armory Show, he exhibited his first piece of work, a clay figure of a woman. At that time, he was starting to work intensively on his own productions, including a series of statuettes and the "Standing Woman," planning to hold an exhibition at the Bourgeois Galleries. This show was postponed, because of the war, until 1918 when he attracted some attention and sold two pieces. In spite of the fact that he was still working for Paulanship, he managed to produce enough original work to hold a second exhibition two years later. When *The Dial* was reorganized in 1919, Lachaise worked for it as an illustrator and his work was frequently reproduced in the publication. It was this magazine which first brought him to the notice of important artists and critics and to A. E. Gallatin who, in 1924, published a book of plates of his work and a check list of sculptures so far achieved. In 1927, Alfred Stieglitz gave him a one-man show at his Intimate Gallery and did much to aid the sculptor in the New York art world. Joseph Brummer followed this by a retrospective one-man show the next year where the "Standing Woman" was finally shown in bronze.

The culmination of his life's work was the large retrospective exhibition which the Museum of Modern Art gave him in February, 1935. It is seldom that an artist receives an exhibition of this sort while he is alive and seldom that his works, seen as a whole, can withstand the criticism leveled at them. Lachaise, however, emerged from the exhibition as one of the most important sculptors of his time. Lincoln Kirstein has written of him, in the Museum of Modern Art's catalog of the show, that, "the magnitude of his achievement is not readily grasped, and this for no superficial reason. In his work there is a concentrated dynamism which is so intense that it repels while it attracts. His subject matter is not ultimately men and women, not even Man and Woman. His subject matter is the glorification, revivification and amplification of the human body; its articulate structure clothed in flesh. . . . Lachaise, above all other sculptors since the Renaissance, is the interpreter of maturity. He is concerned with forms which have completed their growth, which have achieved their prime; forms, he would say, in the glory of their fulfillment."



(Courtesy of the Metropolitan Museum of Art)

GOLD BROCADE DALMATIC SPAIN, MID-XVI CENTURY
This fine example is among the recent accessions of the Metropolitan Museum of Art.

Accessions at Metropolitan

The Metropolitan Museum has recently purchased several unusual European woven fabrics, embroideries and costumes dating from the XVIth to the XIXth century. Probably the finest of these is the Spanish dalmatic of green and yellow silk brocaded in gold which we illustrate. Though strikingly handsome and highly characteristic of the Spanish Renaissance, it is less rich than the Italian weaves of the same period. The design of the brocaded silk, Mr. John Goldsmith Phillips points out in his article, is unpublished and may therefore be unique. It consists principally of a repeat of vase, fruit and leaf forms inspired by Italian models combined with floral patterns of Chinese origin. The brocade has the appearance of a cloth of gold through skillful interweaving of thin metal threads with gold yellow silk. The crosses on the yoke would indicate that the vestment was worn in a priory of the military religious order of the Knights of Malta.

Also of special interest is a long strip of French broché silk in the late Louis XVI style with such unusual motives as richly plumed birds and a bird cage figuring in the design. The pattern follows that of a sketch by Dugourc for a panel and the silk was woven about 1790 in Lyon under the direction of Camille Pernon. Many of the most exquisite French silks of the XVIIIth century came from these looms.

Slightly later in period is a woman's costume made in France in 1803 during the period of the Consulate. The dress shows an interesting point of transition between the styles of the late XVIIIth century and the Empire fashions which were soon to follow. Its grace and elegance make it a pleasing addition to the growing collection of costumes.

Other interesting textiles include a

French or Italian chasuble, of about 1750, embroidered in the rococo style with floral motives; a long panel of French silk, the first example acquired by the Museum in the technique called *chine à la branche* and several examples of woven fabrics and embroideries of the late XVIIIth and early XIXth centuries, each one of which has some interesting aspect.

Through bequest from Charles Noé Daly the Museum has received five noteworthy firearms—a French double-barrel fowling piece of the late XVIIIth century, a pistol of Lord Nelson's (1758-1805), a pair of pistols owned by George IV as Prince of Wales (1762-1830), and a French percussion pistol dating from about 1856. All these objects show distinct mechanisms and are splendid examples of craftsmanship.

Through the generosity of Edward C. Moore, Jr., the Museum has been enabled to build up a collection of modern decorative arts, including a group of glass illustrative of the principal styles and techniques developed in the last thirty-five years. We quote below excerpts from C. Louise Avery's description of these pieces in the current *Bulletin*:

"Until now American crystal has not been represented in the collection. Fortunately, four excellent pieces of Steuben glass, designed by Sidney B. Waugh, have recently come to fill this deficiency. One of these is a large, shallow bowl of brilliant crystal, round the margin of which the signs of the zodiac swirl as though they were wheeling in celestial space. . . .

"A massive bowl of crystal, resting upon a four-part support, bears round its sides a frieze of leaping gazelles. "Another piece particularly satisfying in its form is a vase having as its sole decoration the stylized symbol of the Agnus Dei.

"The glass which is probably the most interesting in the present group is a large vase of brilliant and resonant crystal. . . . The design is of definitely architectural character and the piece achieves its dignity and impressiveness solely from the pure quality of the crystal."

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Exhibitions in New York

BURCHFIELD POUGIALIS

Rehn Galleries

Contemporaneous with his receipt of the second prize at the Carnegie International is the exhibition of nine recent watercolors by Charles Burchfield. Judging from the photograph of the prize-winner, most of the pictures in the Rehn Galleries' show are superior to "The Shed in the Swamp." In the usual Burchfield mood is "Black Iron," an imposing watercolor of a waste land dredge. The huge machine is built up out of a hundred different tones of black and white and gray. The structure is solid, the mood menacing. "Red Barn," illustrated here, is conceived in a different spirit. The orange walls of the building reflect the sun; unmodulated shadows bathe the scene in stillness. The picture is dominated by sunlight and silence, yet each part of it is full of character. Burchfield has the ability to endow inanimate objects with life. The barn is solid on its foundations and somehow meaningful, the twisted telegraph pole, a fantastic and slightly sinister shape. The artist's imagination comes out most clearly in "The Star" and in "Rain and Wind Thru the Trees." In the former the effect is gained through the lighting, with the dark masses of houses and trees silhouetted against the lighter sky. The latter is full of the motion of windswept branches, the color echoing the storm mood. In all of the watercolors, Burchfield has built up something solid, wielding the medium as if it were oil.

Constantine Pougialis, a young Greek artist who is working in Chicago, is exhibiting his oils and watercolors in his first New York one-man show in another room at the Rehn Galleries. Although showing unmistakable derivations from Cezanne and Derain in some of his landscapes and a hint of Picasso in his "Blue Room," he has ability to construct figures and scenes and the beginnings of a romantic color sense. His effects are much more self-conscious than those of his co-exhibitor, for where Burchfield creates simply and directly from what he sees, Pougialis strives to organize his material into new forms. "Blue Room," the winner of the Brower prize at the Art Institute of Chicago, is an experiment in composition which is successful in evoking space and solidity.—D. D.



"RED BARN"

Included in the exhibition of watercolors by the artist now on view at the Rehn Galleries.

By BURCHFIELD

GROUP SHOW

Downtown Galleries

The eleven painters and sculptors who are represented in the Downtown Gallery's first exhibition of the season are familiar to all gallery-goers. Marin's "Cape Split," in oils, is not his happiest adventure in this medium yet it retains enough of his usual form and coloring to remain impressive. The jagged lines of trees and waves and coast create a rhythmical unity and a whole small world is telescoped into a few square feet of canvas. Fiene, too, has rendered "After the Blizzard" more successfully in his lithograph, "Connecticut, Winter." Here the pattern is flat and the blacks and whites less luminous than in the print.

The most interesting pictures in the show are Nicolai Cikovsky's "No Jobs" and Kuniyoshi's "Girl Thinking." "No

Jobs" is a waterfront scene made memorable by the quiet desperation of the foreground figure and the listless, tired attitudes of those in the middle ground. Space relations are carefully worked out through color and diminution of forms; the forms themselves are firm, almost rocklike, and the artist's fuzzy brush stroke adds a glow to the color masses. "Girl Thinking," too, is fine and strong, combining Kuniyoshi's delicate line with broad applications of paint. The relaxed attitude of the girl, the radiant whites of her chemise and cap, and the shimmering flesh tones make of the whole a solid, luminous painting.

Alexander Brook's "Bacchante" is in his usual competent manner but his conception is over-sweet, rather insipid. Other artists represented in the exhibition are Georgia O'Keeffe, with the familiar spotless hills of "New Mexico," William Zorach (a handsomely carved "Portrait of My Daughter"), Robert Laurent, Anne Goldthwaite, Karfiol, and Sheeler.—D. D.

PERUVIAN ART

Pierre Matisse Gallery

Pierre Matisse has done much to popularize the work of primitive peoples. Last year, he brought us African sculpture and the work of Oceanic tribes; this season he is exhibiting textiles, pottery, and sculptures of ancient Peru, from the Rattou Collection.

The textiles which make up most of the exhibition are brightly colored bits of cloth or tapestry woven, for the most part, into lively and complicated designs. Seldom are the basic patterns entirely abstract; instead, they are inspired by animate objects which the tribesmen saw around them. It may have been frogs or gourds or a chieftain's headdress which was the basis for a figure, but in any case the aim is never realistic. The majority of the designs are achieved by the repetition of a single motif which makes a rhythmical pattern across the cloth, and the effects are occasionally amazingly sophisticated. "Birds on Brown Back-

ground" might have been done by Joan Miro. In color, too, the textiles are subtle, using, instead of the broad, bright color masses which might be expected, blends of tone, lovely pinks, rose, and blues, as in No. 24, "Figures and small animals."

The few examples of sculpture are disappointing. Except for "Ceremonial Oar" with its lovingly carved procession of birds, none of the work reflects sculpture. The pottery, too, is chiefly the high development of African negro interesting as an example of the primitive impulse to animate objects of daily use. All of the bowls are decorated with figures; one is molded into the shape of a head and another made to represent an owl holding a mouse. Several of the finest textiles were exhibited last spring in the Musée des Gobelins in Paris at the "Exposition des Tapisseries de l'Ancien Perou."—D. D.

GROUP SHOW

Fifteen Gallery

The opening exhibition of the season at the Fifteen Gallery is a group show by the members. It is interesting to note, as examples of the entire group hang side by side, how homogeneous their interests are. With the exception of Charles Hovey Pepper, none of the artists are interested in character portrayal. Several of them do figure studies, notably Anders Johansen and Agnes Richmond, but even in these the chief interest is in mood or setting. Mr. Johansen's "Spring Pools" and "Return of Eurydice" are peopled with slim, almost androgynous, nudes who bathe and walk about in a dreamy stillness, in much the same way as do the figures in Arthur B. Davies' panels. Miss Richmond's "In the Arbor" depicts a lady sitting in a sunlit garden, but the artist's emphasis is on color and light and form rather than personality. From Charles Hovey Pepper's well-known group of portraits he has chosen "Mme. Charbonneau" and "North Country." The latter is a head of a girl, strongly modeled, the skin tones gray and cold and the background sombre, to stress the bleak mood which the title suggests.

For the rest, the exhibition is made up of landscapes and still lifes. In technique, the work ranges from "Things on a Table" by Beulah Stevenson, where the forms are broken up in the manner of a cubist painting, to the careful, technically skillful watercolors and oils of Charles Aiken. In

(More exhibition reviews will be found on pages 8 and 14)

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Exhibitions in New York

Fifteen Gallery

(Continued from page 6)

"Tiger Lilies," Mr. Aiken is interested in his arrangement, using the pattern of the sun-dappled leaves to balance the foreground flowers. "Wild Flowers," reproduced in this issue, is simpler and more solid. The soft pinks and yellows of the flowers glow quietly on the cool green background.

Lars Hoftrup's pictures are more emotional than Aiken's and looser in technique. "Trout Stream, Adirondacks," one of his best, is built up by tall fir trees around a mountain pool. Its emphasis is on height and blue green color. Among other interesting works in the exhibition are pictures by Alice Judson, Armand Wagny, Marion Monks Chase and Winthrop Turney.

—D. D.

TIFFANY FOUNDATION

Grand Central Galleries

Each summer the Louis Comfort Tiffany Foundation transports a picked group of artists to its residence at Oyster Bay, Long Island, and allows them to work there for two months or longer, as guests of the Foundation. The Grand Central Galleries are now showing the fruit of this past summer's work.

The Oyster Bay climate must be peculiarly invigorating because the group of eighteen artists who worked there have produced for this exhibition more than 110 works, in various mediums. A simple arithmetical calculation reveals this to be an average of more than six pictures per artist! On the whole, the young men have turned to things around them, preferring to paint barnyards, dock scenes, orchards in the spring, to anything more esoteric. Manfully, all of them have resisted the siren call of the late school of Paris, deriving, if they are influenced at all by older artists, from American teachers, such as Winslow Homer, John Steuart Curry, and Robert Philipp. The only foreign tinge which could be discerned from a first glance around the gallery was a hint of Monet in the landscapes of David Afton Willment.

There is lyric mood in "Summer Afternoon" by A. Sumter Kelley; bold painting in Floyd Gahman's "Home from the Sea"; skillfully executed whites in "The Porcelain Duck," Nicholas A. Volpe's still life. The lone sculptures by Everett George DuPen are strong pieces of wood carving and John Seymour Erwin's tempera-pastel designs for stage settings are interestingly romantic.—D. D.



"WILD FLOWERS"

By CHARLES AIKEN

Included in the group exhibition now current at the Fifteen Gallery.

J. DUNCAN MACGREGOR

Ehrich-Newhouse Galleries

It is difficult to resist saying that Ehrich-Newhouse has gone to the dogs this week. But there you have it, for Duncan MacGregor is showing his oil and pastel portraits of dogs and horses at the gallery and the dogs win out. There are more kinds of dogs on exhibition than were ever dreamed of in our philosophy: majestic wolf-hounds and mournful Pekingese, Irish setters and English setters, cocker spaniels and Brittany spaniels, and even a Doberman Pinscher, a species we'd always wondered about. The leader of them all, in popular acclaim at least, will be "Flush," Katherine Cornell's cocker spaniel, and one of the leading actors in *The Barretts of Wimpole Street*. From the tip of his briskly brushed fur to his solidly constructed head, Flush is alive, ready at any moment to jump, barking, out of his frame and nip at Papa Barrett's ankles.

All of the animals stand erect, either in profile or front face, as if poised for the prize ring. They are the aristocrats of dogdom, highly-bred specimens of long lineage, valued pets and prize winners. Although they are depicted with faithful attention to details, the painting is never over-minute. "Three Terriers" is full of impudence and life, while "Brittany Spaniels" speaks mournfulness and serenity.

—D. D.

JOSEPHINE PADDOCK

Beekman Tower

Josephine Paddock's exhibition of paintings, watercolors, and sketches, running to something like seventy in number, are fittingly hung in the social room of the New York Panhellenic Club at the Beekman Tower. The show consists largely of portraits of distinguished looking ladies and gentlemen, clubwomen, doubtless, and their professorial husbands, with watercolors and small oils of their pleasant homes and gardens. Everything is redolent of dignity and refinement and even the lone proletarian note, "Black Joe," a rather loosely done portrait of a negro with his face in shadows, strikes no jarring note in the placid ensemble.

The painting, too, reflects the rarefied atmosphere of the setting. With reverence and restraint, Miss Paddock has carefully drawn "Prof. J. M. Taylor, L.L.D.," arrayed in the full glory of his cap and gown and doctor's hood, placed the two rigid ladies of "Seal-skin Muffs" against the patterned background of another era. All of the faces and hands are precisely modeled, the colors as subdued as the canons of good taste decree. The children's portraits, however, catch little of the freedom or activity of childhood.

—D. D.

(More exhibition reviews will be found on Pages 6 and 14)

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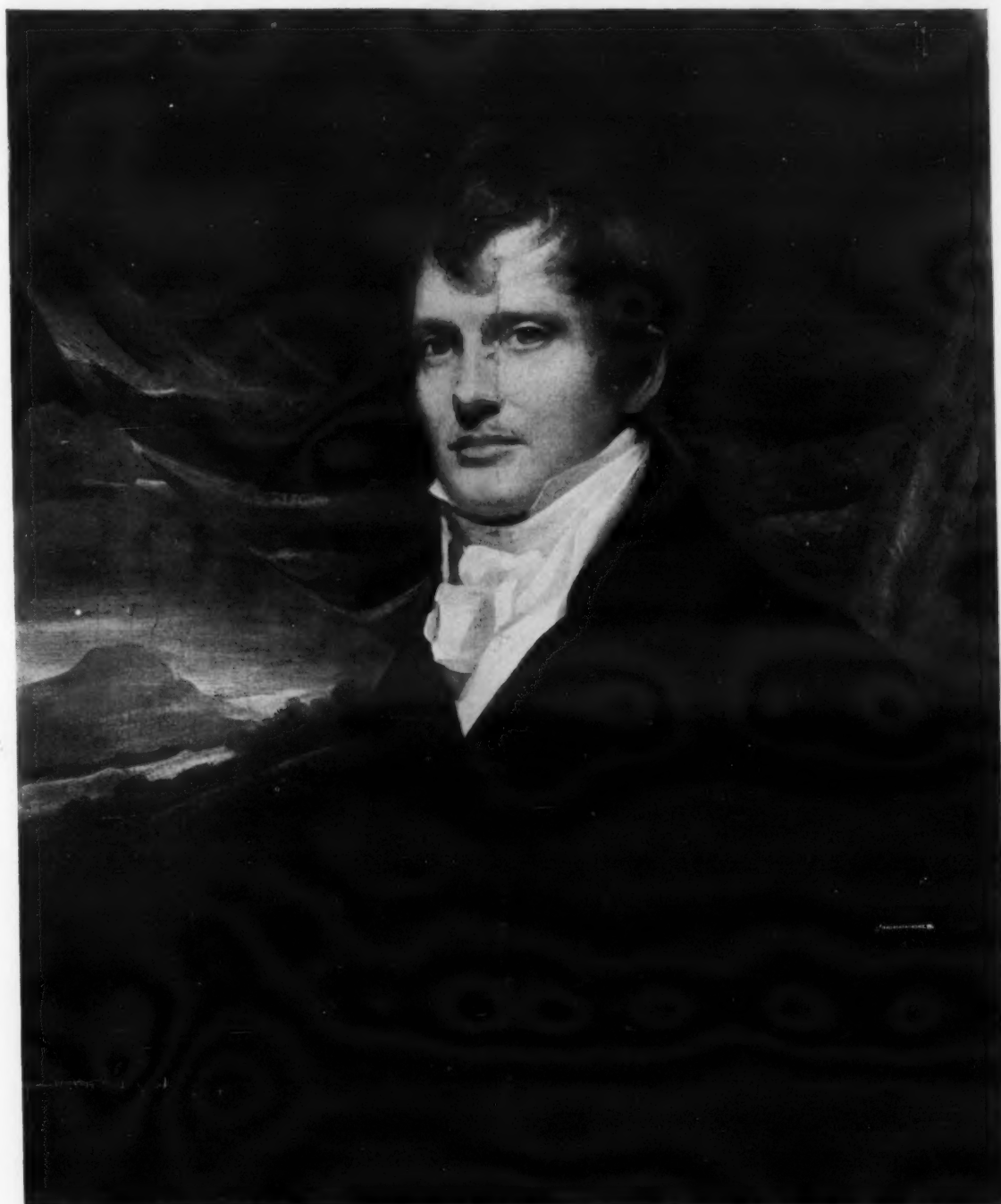
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This very rare George III hot water kettle is most unusual in its shape and, in a period marked by the lavish use of ornament, complete reliance on luster and careful working of material strongly indicates a craftsman of independent ideas. Made in London in 1789 by Edward Fennell, this piece may now be seen at the Wyler Galleries. Complete with stand and lamp, the piece is fully hall marked. Leaf tendrils appear at the base of the handle.



In an era when silver candlesticks were quite as much objects of use as of decoration, simplicity and solidity were the natural bynotes of design. This late Georgian specimen from the collection of Howard & Company is one of a set of four bearing the date mark, 1789. The simple baluster column has very pure proportions, while the wide circular base is definitely functional in its design. A delicately engraved crest appears on one of the panels of the foot.



The luxurious style of this fruit stand, one of a set of seven made by Paul Storr, London, 1800, is emphasized by the use of gilding on the silver. The caryatid supports of these pieces in the James Robinson collection reflect Empire trends. On the richly chiseled tripod base are flower and fruit garlands and mascarons in scrolls, contrasting strongly with the lighter ornament of the top. Stands of this type were designed especially to grace the banquet table.



The hospitality of a great English country seat is suggested by this capacious silver bowl, which is dated 1807. This suggestion is confirmed by the handsome crest with a banderole inscription below, which forms the sole ornament of the subtly curved and flaring body. A band of gadrooning which defines the molded base helps to accentuate the fine proportions of this piece. Made by W. Fountain, this bowl is now on view at the galleries of Howard & Company.



The traditional Georgian style is exemplified in this complete old English four piece tea service. As often occurs in sets of this period, the coffee pot was added three years after the other pieces, which date from 1809. The slightly squared shapes and the broad bases are eloquent of the fact that the English tea hour is a definite daily rite rather than a casual form of sociability. Broad bandings and lighter gadroonings ornament the bodies of these pieces which are in the Wyler collection.



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Louis XIV needlework upholstery of superb design is appropriately used on this fine William and Mary settee from the Edward Farmer collection. The sharp curves of the back are emphasized by the central panel, in which a lively boar hunt scene reflects the artistry of the worker in petit point. On the seat and background, flower, bird and animal motives display the sharp precision of style of this period in subtly blended tones against old ivory.



This "periwig-style" side chair of the William and Mary period is one of a set of eight in the possession of Frank Partridge, Inc. Because of their unusual beauty of design and carving there is every evidence that these specimens were designed by Daniel Marot. High flambeau crestings surmount the magnificent openwork carving of the backs where scroll and foliage are interwoven. Exquisite craftsmanship also marks the treatment of the acanthus flowers on the stretcher. The peg-top legs end in Spanish type feet.



Genoese velvet, in tones of cream and ruby red, forms an appropriately rich upholstery for this very fine William and Mary wing armchair, dating from circa 1690, and on view at Frank Partridge, Inc. A certain stateliness combined with great comfort marks the high, yet graceful curves of back, sides and arms. The baluster front legs with mushroom cappings end in unusually small carved bun feet, joined to the plain back legs by a curved stretcher.



The beautifully grained walnut of this William and Mary bureau bookcase from the Douglas Curry collection renders any carved ornament quite superfluous. The top section with its stately molded pediment is adorned in the center with an old star-cut mirror panel. The treatment of the compartments of the desk interior is also characterized by simplicity, while the three drawers of graduated size which form the lower body are carefully designed with an eye to balanced proportions.

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A NATIONAL GALLERY

The importance to America of a National Gallery of Art in which "only works of outstanding merit shall be exhibited and housed" cannot be overestimated. Last week's announcement that a trust fund of \$10,000,000 had been set aside by Mr. Andrew Mellon for the erection of such a museum in Washington has, therefore, great significance. Furthermore, he has, unlike many art benefactors, clearly envisioned the purpose and the future development of this gallery, and placed upon the trustees the moral obligation to maintain the standard that is set by the gift of his own collection. Hitherto, there has been no museum in America that has had the privilege of commencing its career with a group of world-famous masterpieces. Many of our older institutions are inevitably saddled with bequests that mingle the third- and fourth-rate with works of great beauty. The new museums, which have been springing up throughout the country so vigorously during recent years, must build slowly and carefully under the limitations of the funds at their command.

Yet we have come to a stage in our appreciation of art when a gallery that abides strictly by absolute standards of quality is of the utmost importance. There has been a tremendous increase of knowledge in the field of art and a great deal of enthusiasm as the result of the art education of recent years. The public, both more critical and more eager, is now at a stage when it would deeply appreciate a gallery where their taste and perceptions could be sharpened and unconsciously clarified. For the meaning and emotional appeal of art, when revealed through a relatively small group of works by the greatest masters of all time, is so simple; its by-paths of school pictures and mis-

cellaneous objets d'art so complex. Many who have spent industrious days traversing the long corridors and galleries of the Louvre and the Metropolitan, have suddenly found upon entering the National Gallery in London, that their sense of defeat and bewilderment vanished almost magically. For here, as nowhere else, a relatively small collection, confined to works of great beauty and significance, gives reassurance that beauty is, after all, a thing that need not be beyond the ken of the average man. The National Gallery envisioned by Mr. Mellon has every promise of fulfilling the same function in our capital city as do those rooms on Trafalgar Square where one forgets the turmoil and fogs of London in paintings that give to the past a precious and living reality.

Washington, though our best planned city, has been desperately in need of a gallery where qualitative standards are of primary importance. As we brought out in a previous editorial, the city's anomalous cultural standards have reflected rather badly upon our prestige abroad, the incongruity between her leading position in world affairs and her insignificant status as a cultural center evoking considerable critical comment. Besides, the vast throngs of visitors who yearly flock to the national capital often come from small towns or farming communities where they have had but little acquaintance with art in any form. Dutifully they make the rounds of public buildings, together with tours of the Corcoran and Smith-

sonian Institution. Few impressions survive from their hurried pilgrimages, save of the Senate and the Capitol and a few other well-known buildings. But such masterpieces as the great Rembrandt's in Mr. Mellon's collection are alone enough to awaken an interest in art as an expression of something that interprets the soul of man and his struggles.

It is with a special wisdom that Mr. Mellon has embodied in his deed of the collection a most explicit expression of his desire that the gallery be restricted to "only works of art of outstanding merit and quality." By definitely empowering the future trustees to impose such conditions and regulations, he is carefully avoiding the pitfalls which beset so many museums that are afraid to turn away legacies of dubious value. However, there is something in the very nature of a collection of masterpieces that makes the intrusion of second and third-rate works almost impossible.

Naturally, it is only possible to a man of great wealth to bring together a collection of such paintings as those which comprise Mr. Mellon's collection. But it was his wisdom and initiative in embracing the opportunity of acquiring works from the Hermitage which have brought to America masterpieces which could not have been obtained from any other sources. His other purchases, also dictated by an unflagging determination to find works of the highest beauty combine to form a collection that is certain to give Washington a new claim to fame.



THE LATE S. W. FRANKEL, PUBLISHER OF THE ART NEWS

Notable Career Of S. W. Frankel Ends at Fifty-nine

(Continued from page 3)

terial provided an invaluable record which endowed the paper with specific reference value.

In 1925, Mr. Frankel conceived the idea of issuing a yearly Supplement and his name will always be linked with these magnificent publications which are treasured by all who own them both for their beauty of format and the invaluable material which they contain. Freed from the inevitable limitations of a weekly paper, Mr. Frankel expressed in these volumes his personal conception of art publications which through their excellence of printing and paper, superb reproductions in color and gravure and brilliant articles from noted contributors have a lasting value. Together they stand as a permanent memorial to his work in the field of art.

The greatest of modern painting and the most famous of old masters, together with other collecting interests, combined to make these Supplements unique. The illustrated articles on such collections as those of Henry Goldman, Jules Bache, the late John Quinn, Chester Dale, Carl Hamilton and Adolph Lewisohn, as well as such features as the "Sculptures in the Widener Collection," "The Courtauld

Trust" and "Rembrandt Paintings in American Collections" are but a few of the features which conferred distinction on the Supplements. In addition, such occasions as the Havemeyer bequest to the Metropolitan Museum and the opening of the William Rockhill Nelson Gallery of Art in Kansas City were signaled by special profusely illustrated issues. A further extension of interests resulted in the publication in November, 1931, of *Rembrandt Paintings in America*, by Dr. W. R. Valentiner. Here again, Mr. Frankel performed a valuable service to collectors by bringing together for the first time all of the master's work in the possession of private owners and museums in this country.

Mr. Frankel was born in St. Louis, Missouri, on October 25, 1875, but came to New York at an early age. For a long period of time he was connected with the *New York Herald* and with characteristic zest he entered into the hard work, excitements and thrills which make up the life of those who work for a daily paper. In 1915, Mr. Frankel conceived the plan of an agency specializing in art advertising and publicity in the newspapers and magazines. He had developed individual ideas on the subject of typography and layout and this venture met a long-felt need. It also paved the way through contacts and experiences in this field for his future entry into the art world.

Mr. Frankel was, however, one of those men who do not discover their true abilities until an opportunity of genuine scope offers itself. The purchase of *The Art News* in 1921 was the real beginning of his career and it was his naturally plastic and receptive quality of mind which enabled him at forty-five to enter and make a brilliant success of a highly specialized branch of the publishing field. Endowed with imagination and enthusiasm, it was only natural that these qualities and his talent for organization and leadership should have drawn him into active participation in all New York art events. He was a moving spirit in the Antique and Decorative Arts League, serving on its various committees, arranging dinners and various other social events.

His tremendous energy and vision were the motivating forces that brought into being the great Fine Arts Exposition of last year. Mr. Frankel had long felt that the small antique shows of the past did not in any way reflect the wealth of treasures in the galleries of New York art dealers. Almost any other man would have enjoyed the dream of a great display in a beautiful setting, but would have been appalled at the labors of organization entailed and would have abandoned the idea. But within the span of a few months he had not only persuaded Mr. John D. Rockefeller, Jr., to remodel entirely the Forum at Rockefeller Center in accordance with his concept of a great exhibition gallery, but had enlisted the cooperation of more than sixty leading dealers and decorators in the realization of this project. Paneled rooms, paintings, sculpture, antique furniture, tapestries, rugs, rare books, silver and many other collectors' items were thus brought together in a display that vividly dramatized their beauty. The Exposition, which was sponsored by the Antique and Decorative Arts League, was widely acclaimed by the press throughout the country, both for its splendor and its educational value.

Recognition of Mr. Frankel's efforts in this field was accorded him by the art world last October, when on the occasion of his fifty-ninth birthday he was the guest of honor at a testimonial dinner given by the League and the recipient of a silver bowl with an inscription honoring his energetic directorship. Leading New York dealers and other figures prominent in the world of art all joined in expressing their appreciation of his achievement.

Mr. Frankel is survived by his widow, Elfrieda Kober Frankel, and by his son, Robert S. Frankel. The funeral services, which were held at Riverside Memorial Chapel on October 24, were attended by a very large group of friends and business associates.

The publication of *The Art News* will continue without interruption or change in those policies and features which have been built up and maintained by Mr. S. W. Frankel during the past fifteen years. It is the desire and the intention of the present publishers to fulfill to the best of their abilities the aims and purposes of the late S. W. Frankel.

E. K. FRANKEL
(MRS. S. W. FRANKEL)
ROBERT S. FRANKEL

The Arrangement Heightens Value Of Titian Show

(Continued from page 3)

its way into other public exhibitions. For the splendid arrangement of the Titian exhibition, as well as for its general administration, the responsibility rests largely with Signor Barbantini, who has already to his credit the organization of the excellent show of Ferrarese painting at Ferrara two years ago.

Yet along with praise, the *Mostra di Tiziano* must also bear its criticism. Can even political difficulties excuse the absence of both the great self-portraits of Berlin and Madrid? To how much completeness may a Titian exhibition pretend, lacking a single example from the Prado or from Bridgewater House? Whatever may be the answers to these questions, the directors of the Venice exhibition have answered them positively, feeling, it may be presumed, that in view of the unavailability of the pictures mentioned, it would be better to have a show without them than to have no show at all. Nevertheless such absences are conspicuous, the more when one thinks also of the lack of a single loan from the National Gallery or from an American museum or private collection (to mention such masterpieces as the unsurpassed "Rape of Europa" in the Gardner Museum, Boston; the "Giovannelli" portrait in the Wood collection, Toronto; the portraits in the Edsel Ford Collection, Detroit, and in the Nelson Gallery, Kansas City; the lovely small landscape with the Madonna, in the Andrew Mellon Collection).

But it is the duty of the critic to annotate the works present rather than to deplore those absent. On that score, one can grant the Venice show a rather high average of quality for the pictures exhibited: at least three-quarters of them leave no doubt as to authorship and condition, which is considerably better than the rating of most other "one-man" old master exhibitions of recent years. And all of the pictures formed substance for thoughtful and patient consideration, many of them in their temporary context awakening problems which, in some cases, may be only partially dealt with in a summary critique like the present, written while the exhibition is yet in progress.

In my comments, I confine myself to the order of the catalog, which, as an illustrative and bibliographical addition to the Titian literature, is recommended to students (well printed and handsomely bound in blue levant, it seems a great bargain at 18 lire; with the approval of the League of Nations, it probably can be obtained from the directors of the exhibition).

No. 4 ("The Archangel and Tobias," S. Caterina, Venice). Recognized by most critics during the exhibition as largely a studio work, this painting is interesting not only as approximately marking the beginnings of Titian's workshop (ca. 1507), but also as an example of the extent to which the master's design and even technical control ruled over the work of his studio. Here is an eventual point of departure for the long needed study in the demarcation between autograph, assisted and studio painting all of which now bears the name of Titian.

No. 8 ("The Christ-Child Between St. Andrew and St. Catherine," S. Marcuola, Venice). That this is a studio work is attested to by merely a photographic comparison with the superior conception of the Prado "Madonna Between St. Anthony and Roch," aside from the fine Giorgionesque technique of the latter in contrast to the less inspired execution of a decade later in the S. Marcuola picture.

No. 13 ("The Ascension," Brescia).



"LA SONGEUSE"

This painting was recently purchased by the City Art Museum, St. Louis, from the Knoedler Galleries.

By RENOIR

In this, the central panel of the great Brescia altar, modern painters and students of the history of expressionism will find the origin of Titian's invention of the double level in composition, used consciously to enhance the dramatic and mystical values of the picture—an inspired method of disposition which he carried out to the highest extent in the great Prado "Christ on the Mount of Olives."

No. 20 (Portrait of Tommaso Mosti, Pitti, Florence). This, one of the most typically Giorgionesque portraits by Titian, indicates, by the late date it bears—1526—how strong and how long the influence of the Master of Castelfranco continued beyond his death. As such, it ought to serve to give definitely to Titian and his following a number of portraits generally believed to be of an earlier date because of their Giorgionesque quality—such as the well-known male portrait in the Henry Gold man Collection, New York, and others related to it.

No. 21 ("The Madonna with the Rabbit," Louvre, Paris). To see this, always one of the loveliest of the master's works, in the clear Venetian sunshine, served only to confirm an agreement formed at the Paris exhibition, where it hung next to Louvre's "Concert Champêtre," with Longhi's, Hourticq's and Suida's attribution of the latter work to Titian. The technique of the hills, the trees and sky are identical in both pictures, as is the coloristic concept of the sunset—and no one would take the "Madonna with the Rabbit" away from Titian.

To the literature of this great picture must be added the fact that the original drawing for it (unfortunately retouched in gouache in the XVIIIth century) is in the Adolph Lewisohn Collection, New York; and, moreover, that another, slightly smaller and altered version of the painting, somewhat later in date and by Titian or his studio, is in the Edsel Ford Collection, Detroit.

No. 28 ("The Venus of Urbino," Uffizi, Florence). It may appear to be recalling the obvious to speak of this as the culmination of the Classic nude in Renaissance painting, yet it would not be possible to comprehend Titian's style without understanding the contrast between the cool, remoteness of the Urbino Venus and the limpid, lyric feeling of his later representations of Venus and Danae. The Urbino Venus is, in reality, the apotheosis of what belongs

to the most truly Classic spirit of the Renaissance—Venetian painting—beginning in the purely Attic quality of Antonello's portraiture, continuing through the poetic mythology of Giambellino and Giorgione and Lorenzo Lotto, to reach its height and begin its decadence in the work of Titian.

No. 30 ("Allegory of Davalos," Louvre, Paris). Between this picture and "The Education of Cupid" (Borghese Gallery, Rome; No. 84 of the Exhibition—and surely not so late—1560—as it is here dated), lies the least understood phase of Titian, misunderstood so far that one critic recently doubted the "Allegory of Davalos" as entirely from Titian's hand. To this, I feel, my comments on No. 28 might contribute an introduction, for it is the Classicism of Titian which is the apparent enigma here. And is this not what might perhaps be termed the "Michelangelesque" period of Titian (he went to Rome frequently enough in these years to become thoroughly acquainted with a spirit not far alien to his own)?—a period in which Michelangelesque forms inspired not only the carefully drawn details of faces and limbs and draperies, the execution of which seems so foreign to Titian's previous and later style—but also the monumental conception of each figure and each composition as a whole. If we may so term this phase of Titian's style, it will clarify the place in his oeuvre of such works as the much misunderstood portrait of Alfonso d'Este in the Metropolitan Museum.

No. 33 ("The Archangel and Tobias," S. Marziale, Venice). Nos. 36-39. (Tablets with the Four Evangelists; Accademia, Venice). Nos. 46-56 (Ceiling-pieces; S. Maria della Salute, Venice). If the exhibition had done no more than to bring all these paintings out into, figuratively and literally, a clear light, so that they might be recognized as the weak studio works which they are, it would be entitled to the gratitude of every student of Venetian painting. Thus progresses not only the study of Titian, but also the rational approach to the history of art.

No. 66 ("Vittoria Farnese," Museum, Budapest). By now nearly every critic who has been to Venice agrees as to the Florentine origin of this portrait, so that it is no more than mere corroboration for me to point out the need for a comparison of it with the Pontormo portraits of the Uffizi for both style and technique.

No. 89 ("The Crucifixion," Pinacoteca, Bologna). Although the catalog neglects to give it, Professor Suida is entitled to much credit for first recognizing this magnificent painting as an autograph late work of the master. Nowhere, even in Rembrandt, is surpassed the mystic-human feeling of this unusual approach to the scene on Calvary.

No. 96 ("Ecce Homo," Messrs. Heine-mann and Loewl). One of the exciting surprises of the exhibition, this unusually preserved work has been recently

published and extensively discussed by Messrs. Suida and A. L. Mayer. It is, in a sense, the epitome of the coloristic impressionism and vivid illumination of Titian's late period, here revealed to us in a freshness which could be brought about only by the careful removal of a long protecting surface of old dirt. In this work, as in the Bologna "Crucifixion," there is apparent the kinship of outlook between the aging Titian and the aging Rembrandt: the light on Pilate's face and on the body of the Saviour possesses a chiaroscuro the more remarkable for its application a century before the days of the master of the Amsterdam ghetto.

No. 101 ("Venus and the Lute Player," Messrs. Duveen, New York). For this great picture to return, even temporarily, to Venice, seemed a fitting climax to the exhibition. I can find no more encomia to bestow upon it beyond what I wrote when it was exhibited in Chicago in 1933, except to say that I had never really seen it until I came upon it in the crystal clarity of Venetian daylight—the very illumination which must have inspired the brilliant lighting of the picture itself.

And, perhaps, to add another and, for the moment, final thought of Titian; the curious fact that this Venus and another picture of the exhibition, the amazing "Lucretia and Tarquin" from the Vienna Academy (No. 97), as they hung in the marble halls of the Ca'Pesaro, seemed suddenly to make real some of the great moments of English poetry, lines which never have been suspected of any connection with reality. Yet in the lyric forms and color of these two Titians somehow lies the spirit of Shakespeare's sonnets, of the "Venus and Adonis" and the "Rape of Lucrece." Almost contemporary, these verses might, as had a great drama by the same poet, have had their inspiration in Venice—or even in Titian. Who knows?

St. Louis Museum Buys "La Songeuse" From Knoedler's

ST. LOUIS.—The City Art Museum has recently added to its collection "La Songeuse" by Renoir, which was secured from the Knoedler Galleries for \$27,000. The painting, which dates from 1879, is one of those canvases which express in the exquisite nuances of color and brushwork, the French master's genius in evoking the flower-like quality of young women. The period during which the painting was executed was one when the forms remained firm and rich beneath the opulent flow of color. The dark hair, the red plush chair and the bluish velvet dress form a rich symphony softened by the white lace about the neck and sleeves and enhanced by the background. The pearly loveliness of the flesh tints in "La Songeuse" is characteristic of the artist's painting of women during his impressionist-realist period between 1869 and 1883.

The canvas, which measures 24 by 19½ inches in size, is the second work by Renoir to be purchased by the Art Museum, the "Portrait of Renoir's Father" having been acquired about two years ago. The canvas is signed by the artist and dated 1879 in the upper left corner.

The painting is familiar to New Yorkers through its inclusion in the Renoir Exhibition held at the Knoedler Galleries in November, 1929. It has been reproduced several times, in the *Burlington Magazine* in 1923 and as one of the illustrations for an article by Walter Sickert; in the *Pantheon* of 1931 and in *The World's Masters—Renoir*, of the Studio Publications series. Originally "La Songeuse" was in the collection of Madame Blanche Marchesi of Paris, from whom it was purchased by Mr. Carroll Carstairs for his private collection.

AWARDS LISTED IN CERAMIC SHOW

SYRACUSE.—The Fourth Annual Robineau Memorial Ceramic Exhibition opened recently at the Syracuse Museum with announcement of prize-winners. The jury, headed by Richard F. Bach, director of industrial relations, Metropolitan Museum of Art, awarded the first prize in the art pottery group to Edgar Littlefield of Ohio State University for his entries of a large cracked plate and a vivid blue vase. Arthur Baggs, also of Ohio State University, won the second prize, and Charles Harder of the New York State College of Ceramics the third.

In the ceramic sculpture group, Paul Bogatay's representation of an Indian woman, received first place, with honorable mention going to Waylande Gregory and Soreha Boru. Honorable mention for pottery went to Glen Lukens of the University of Southern California. The exhibition will be on view until November 11, when one hundred selected pieces from it will be circulated by the College Art Association to museums in different sections of the country.



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Exhibitions in New York

(Continued from page 8)

SCULPTURE IN INTERIORS

Arden Studios

If any one still cherishes the notion that sculpture is something to be placed on pedestals in large halls or galleries designed for the purpose they had better go at once to the Arden Studios. Here an exhibition specially arranged to illustrate how sculpture enhances every type of domestic interior is sufficiently convincing to settle the question once and for all. It is unbelievable how many pieces have been installed with the utmost naturalness in the charming living rooms decorated by the galleries. Of course no enthusiast, however rabid, would suggest using so many works as are here on view. The point is that, even with the exigencies of exhibition, there is no sense of overcrowding, each piece being shown to excellent advantage and unobtrusively worked into the decorative scheme of the whole.

The entrance hall features the golden swans of Paul Manship, set amid tall grasses to suggest the water-side. These are replicas of the ones in the Zoo and the Tate Gallery. In the modern room, simply painted in cream with black and mirror accents, Allan Clark's figure resembling a dancing diva constitutes a charming decorative note on the mantelpiece, echoing one of the color elements in the room. Another highly successful feature is the pair of giraffes by Wheeler Williams. These elegant animals again echo the black and metal used elsewhere, while a black torso by Albert Stewart placed on a simple wood pedestal illustrates to perfection how well a large figure can be incorporated into a room without any undue emphasis or sense of crowding.

The English dining room provides a background for Wheeler Williams' "Four Seasons." These interesting symbolic figures executed in white glaze harmonize with the unique white chairs made by Chippendale in his Portuguese period. The other pair of chairs are in an English collection.

A classic composition by Paul Manship is heightened dramatically by being placed against a fine tapestry, the ground of which echoes the color of the statue. Another arrangement of a similar nature, giving great emphasis to the room, is the "Senator" of Albert Stewart, also seen against a tapestry background. These are the dominant notes in the lovely living room furnished with that mixture of styles so characteristic of the best English homes. In the paneled library, several small sculptures are shown to great effect on wall brackets. Among these, the ubiquitous "Adam and Eve," this time by Paul Manship, attract attention. Showing how informally, almost carelessly sculpture can be displayed, a small horse by Allan Clark, entitled "Blue Noon," stands on one of the occasional tables alongside the reading lamp.

Few exhibitions have done as much for the contemporary decorative sculpture as this one arranged by the Arden Studios, which proves instead of preaching the power and place in the home of this much neglected phase of the arts.—L. E.



"DIANA" By PAUL MANSHIP
One of the very effectively displayed pieces included in the exhibition "Sculpture in Interiors" now on view at the Arden Studios.

GROUP SHOW

Carl Fischer Gallery

The Carl Fischer Gallery, a new addition to 57th Street's ranks, is showing for their opening exhibition works by English artists and old masters. In the foreword to their catalog they write: "Relatively few canvases by really typical English artists have been shown in America during recent years. The intense interests—the reciprocal interests—between America and the United Kingdom must naturally extend into the cultural sphere. . . . The Gallery which we have opened here will, we sincerely hope, help to further the very friendly intercourse between the Anglo-Saxon nations."

At last the pendulum has swung round again. There was a time, early in our history, when our artists slavishly copied English models. There was a time, a bit later in the curve of our provincialism, when we would have none of them. And now, in 1935, English painters are being brought back to our shores.

The exhibition falls into categories, with each exhibitor listed as a specialist in some subject. There is Dorothea Sharp, "Specialist in Child Subjects" with a plump, Mellen's Food child in "The Baby." There is Stuart Weir, "Specialist in Flower and Still Life Paintings"; G. Barrier, "Painter of Military Subjects"; E. Draevski, "Specialist in Snow Scenes"; Sam Brough, "Painter of Highland Landscapes"; and, inevitably, since we once permitted one of our artists to stray, Katherine Kinsella, "Specialist in Nocturnes."

Curiously enough, the most interesting picture in the exhibition is by that non-specialist, James McBey, with "Oare," a pleasant little watercolor shore scene. Richard Sickert's "Dieppe," a shadowy landscape in the Whistlerian mood and Roger Fry's multi-colored "Provencal Farm" offer attractive glimpses, too. The small exhibition of older paintings includes a Tintoretto sketch, a XIVth century Florentine "Madonna and Child and St. Catherine" and a Filippino Lippi altarpiece.—D. D.

OLIVER HERFORD

Ferargil Galleries

Oliver Herford, the cartoonist, illustrator and wit who died in July of this year, is being given a memorial showing by the Ferargil Galleries. Herford was seventy-five when he died, but he worked in a transient medium and his pictures have aged far more rapidly than he. It is easy to see that in our grandmother's day, even in our mother's day, his illustrations had charm and his cartoons bite. But for us they are anachronistic, lacking even the nostalgia of a bygone era.

A large part of the exhibition is composed of illustrations for children's books, playful kittens in innumerable poses, Jack Frost, ponderous cows and nightshirted lions. There is careful draughtsmanship in them, and hints of Arthur Rackham, but their saccharinity might tend to overwhelm the more sophisticated youngsters of today. The comic strips of yester-year serve to brighten the walls, to overshadow the occasional academic landscape and the poster style "Girl in the Moon" where a lady and gentleman in evening clothes recline on the crescent. Their humor is dated, stemming more from *Punch* than from *The New Yorker*, but they are drawn with a certain deftness which pleases.

The political cartoons, the most interesting work in the exhibition, retain some significance. "Yellow Peril," a drawing of an octopus whose face resembles that of a noted publisher and whose tentacles are grasping for the Washington Capitol is timely and stinging still. "The Critic," in which a tiny mouse squeaks his opinion of the piano playing of a lion, is witty, replete with overtones which we, personally, refuse to discuss.—D. D.

(More exhibition reviews will be found on pages 6 and 8)

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Important paintings, mostly of the American and French XIXth century schools, but including two Gainsboroughs, one of which is his celebrated "Black Boy," are now on exhibition at the American-Anderson Galleries, prior to dispersal at public sale on the evening of November 1. The catalog is composed of property of the estate of the late Emma Rockefeller McAlpin, the private collection of Charles V. Wheeler of Washington, D. C., paintings collected by the late Governor Franklin Murphy of New Jersey, and a few additions. Tarbell, Weir, Homer, Hassam, Melchers, Redfield, Cassatt, Monet, Renoir, Daubigny, Henner, Diaz, Dupré, Troyon and Van Marcke are among the artists represented in a catalog, which includes as well work by Italian, Dutch, German and other British artists.

Gainsborough's "Black Boy," which is a canvas measuring fifty by forty inches painted about 1774, has a well documented history. It is a portrait of Lord Charles Manners, Marquis of Granby, 4th Duke of Rutland (1754-1787), who is portrayed standing at three-quarter length leaning against a pedestal at his left and wearing a black satin costume, with slashed sleeves and Van Dyck lace collar and cuffs. This canvas was once held to be a likeness of Lord Robert Manners, brother of the subject. Once in the collection of Charles Graham Manners-Sutton, 6th Viscount Canterbury, and exhibited at the South Kensington Museum in 1868, this painting, which is now property of the McAlpin estate, is described at length in numerous standard works and special articles. The other Gainsborough, a portrait of Mrs. Robinson as Perdita, traditionally once owned by George IV as Prince of Wales and hung over the mantelpiece of his



"PORTRAIT OF A BURGOMASTER" By LOUIS VALLE
Included in the collection of American and French paintings, property of the estate of the late Emma Rockefeller McAlpin, to be sold with other properties at the American-Anderson Galleries, on the evening of Nov. 1.

living room in Carlton House, is also McAlpin property, as are a "Portrait of a Burgomaster" by Louis Vallé, a "Brittany Farm Landscape" by Constant Troyon, Diaz de la Peña's "A Nymph Beside a Pool," a portrait of "Eleanor, Countess of Lauderdale" by Angelica Kauffmann, and a "Landscape with Figure in a Skiff" by Jules Dupré. Among the notable paintings collected by Charles V. Wheeler, many of which have been hung in leading exhibitions and institutes throughout the country, are three canvases by Edmund C. Tarbell, one of which is his famous "Girl Crocheting," which received the Medal of the First Class at the Carnegie Institute in 1909. Another Tarbell is his "Young Woman Studying," said to be a portrait of his daughter, and the third a portrait of "Mrs. William Patten and

Daughters, of Boston." Other important Wheeler paintings are the late Child Hassam's "Bowl of Goldfish" and his "October Sundown: Newport"; Mary Cassatt's pastel "Jeune Fille Lisant"; J. Alden Weir's "Reverie" and his "The Farm in Winter"; Edward Willis Redfield's "The Old Homestead," and "Atlantic City" by John Henry Twachtman. Paintings collected by the late Franklin Murphy include a nude "Jeune Fille Lisant" by Jean Jacques Henner; a charming landscape with figures, "Le Printemps," by Charles François Daubigny; Felix Ziem's "Sunrise on the Bosphorus"; and Emile Van Marcke's "Entrance to Pasture." A fine Winslow Homer watercolor, "Carrying the Catch Along a Beach," is the property of the estate of the late Philip Greely Brown.

ULIZIO LIBRARY

Now on Exhibition
Sale, October 30, 31

First editions of English and American authors, together with autographs and other books, a collection formed by B. George Ulizio of Pine Valley, N. J., will be dispersed at the American-Anderson Galleries on the afternoons of October 30 and 31, following exhibition commencing today.

An outstanding item is a fine copy of the first issue of the first edition of Clemens' *The Adventures of Tom Sawyer*, Hartford, 1876. The first separate edition of Oliver Wendell Holmes' anonymous *History of the American Stereoscope* in the original wrappers,

printed in Philadelphia in 1869, is apparently the only copy of this pamphlet that has ever appeared at public sale in this country. This rare item, formerly in the S. H. Wakeman and other famous collections, appears in a group of first and other editions of works by this writer.

Important Longfellow, Bret Harte and Whittier items are to be noted in the catalog, which includes also first editions of Dickens, Dreiser, London, Lowell, and Theodore Roosevelt. *The Federalist*, New York, 1788, in contemporary calf, is the rare first collected edition of these commentatorial essays on the Constitution by Alexander Hamilton, James Madison, and John Jay.

Among autographs is an important letter written by Thomas Jefferson to Henry Remsen in 1792.

(More auction news on page 16)

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The furniture includes an important 18th century Chippendale mahogany breakfront bookcase, an 1830 set of Chippendale mahogany dining chairs and a 1790 Chippendale mahogany kneehole desk.

Among the silver are urns, wine coolers, biscuit boxes, candelabra, trays, tureens, and other useful articles.

The Chinese porcelains are represented by Ming, Ch'ien Lung, K'ang Hsi, and other period pieces.

PUBLIC SALE

THURSDAY AND FRIDAY
Oct. 31 & Nov. 1 at 2:30 P. M.

ON EXHIBITION

Sunday, Oct. 27, from 2 to 5 P. M. and daily thereafter from 9 A. M. to 6 P. M.

Sales Conducted by
E. HAROLD L. THOMPSON
ANTHONY N. GADE
WILLIAM H. SMITH, Jr.
Director of Book Department



210 EAST 57TH ST. NEW YORK

Coming Auctions

(Continued from page 15)

WIMPFHEIMER, VERDIER
ET AL. FURNITURE AND
DECORATIONSNow on Exhibition
Sale, November 1, 2

Important Flemish and French tapestries of the XVth, XVIIth and XVIIIth centuries and French, English and Italian furniture and decoration of the XVth to the early XIXth century, together with French and Italian sculptures and paintings, Oriental rugs, Queen Anne and Georgian silver and other furnishings and art objects are the dominant features of two public sales to be held at the American-Anderson Galleries. The contents of both catalogs are now on exhibition. One sale, comprising the private collection of Mrs. Charles A. Wimpfheimer of New York, will be held the afternoon of November 1, and the other, comprising property of Mrs. Paul Verdier of Paris and New York, furnishings from the residence of Charles A. Stonehill of Chicago, Ill., and other properties, the afternoon of November 2.

Outstanding items in the Wimpfheimer collection are a superb Louis XV suite of six fauteuils and a canapé, signed by Jean Aisse and covered in Beauvais tapestry designed with compositions after Boucher's "Loves," once owned by the Duke of La Tremoille; a Renaissance tapestry by Martin Reymbouts of Brussels, of about 1600, representing "The Triumph of Amor," and a Beauvais silk-woven example of about 1685 showing the arms of France and Navarre; a glazed terra-cotta bust of "The Saviour" by Giovanni della Robbia and a pair of XIVth century Florentine altar panels depicting a group of saints by Orcagna, both these items being from the Tolentino collection; and a superb pair of Ch'ien Lung Imperial carved green jade table screens.

A rare French Gothic example of about 1500, representing "The Judgments of Daniel," stands foremost in an array of ten important tapestries in the Verdier sale. Two XVth century Brussels Renaissance tapestries representing the biblical scenes "Rehoboam commands Adoram to collect the Tribute" and "The Capture of Jerusalem by Shishak" and two Louis XVI Aubusson examples, one depicting "Le Jeu de L'Escarpolette" after Fragonard, and the other "Le Dejeuner Champêtre," are also included. An important Oushak XVIIIth century medallion carpet and a bronze group by Antoine Louis Barye are two other notable items in this sale.

Many fine pieces of Queen Anne and Georgia silver, French XVIIIth century furniture and decorations, paintings and drawings, Chinese textiles, miniatures, patch boxes, enamels, and other bibelots will be offered in the Verdier sale.

An extensive selection of French, English and Italian antique furniture, French and Italian sculptures and paintings, and antique clocks, candelabra, and other art objects, appear in the Wimpfheimer collection.



RENAISSANCE TAPESTRY BY MARTIN REYMBOUTS

BRUSSELS, CIRCA 1600

This fine weave representing the "Triumph of Amor" is a feature of the sale to be held at the American-Anderson Galleries on the afternoon of November 1 and 2 of furniture and decorations consigned by Mrs. Charles A. Wimpfheimer of New York, Mrs. Paul Verdier of Paris and New York and Charles A. Stonehill of Chicago. In the lower left selvege is the mark of the Brussels manufactory and in the lower right is to be found the mark of the weaver.

Recent Auction
PricesSHATTUCK FURNITURE AND
DECORATIONS

American-Anderson Galleries.—A grand total of \$84,687 was realized by the dispersal on October 17, 18 and 19 of furniture and decorations, property of the estate of the late Harry Strong Shattuck of New York and Lenox, Massachusetts. The high prices of the sale are recorded below:

- 308—Rare blue and white "hawthorn" bottle—K'ang Hsi; Par-lish-Watson, Inc. \$1,450
- 320—Pair of important three-color Fu dog statuettes on plinths—K'ang Hsi; C. F. Yau 1,000
- 323—Famille rose temple vase with original cover—Ch'ien Lung; Harold Treanor 575
- 329—Pair of blue and white imperial dragon fish bowls on teakwood stands—Ming; M. A. Linah, agt. 500
- 474—Important Queen Anne silver hot water kettle on stand—Wm. Lukin, London, 1710; Symons Galleries, Inc. 2,200
- 514—Brussels tapestry—circa 1710; Darsa Company 900
- 515—Brussels tapestry—circa 1710; W. P. Pickhardt 850
- 547—Pair Louis XV carved and parcel-gilded walnut and Aubusson tapestry fauteuils—J. B. Gourdin (M. E. 1748)—French,

- XVIIIth century; Harold Treanor 1,040
- 548—Pair Louis XV carved and parcel-gilded walnut and Aubusson tapestry fauteuils—J. B. Gourdin (M. E. 1748)—French, XVIIIth century; Harold Treanor 1,040
- 554—Rare Louis XV marqueterie bombe occasional table—Nicolas Petit (M. E. 1761)—French, XVIIIth century; Symons Galleries, Inc. 1,300
- 555—Pair Henri II carved walnut and green velvet armchairs—French, XVIth century; E. Holt 840
- 563—Pair Louis XV carved and parcel-gilded walnut and Aubusson tapestry fauteuils—French, XVIIIth century; Raymond Kane 800
- 566—Louis XV tulipwood and lacewood marqueterie commode—French, XVIIIth century; Miss V. Horgan, agt. 800

BROWN LIBRARY

American-Anderson Galleries.—The sale of the library of the late Philip Greely Brown of Portland, Maine, held on October 15 and 16, brought a grand total of \$14,284. The highest single price in the dispersal was \$1,575, given by Charles Sessler for a rare first English edition of Herman Melville's *The Whale*, London, Richard Bentley, 1851. Jas. F. Drake, Inc., paid \$575 for *The Raven and Other Poems* by Edgar Allan Poe, first editions bound in one volume as issued, New York, 1845, while a first edition in rare presentation binding of Harriet Beecher Stowe's *Uncle Tom's Cabin*, Boston, 1852, went to W. H. Woods, for \$570.

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RAINS GALLERIES

FURNITURE AND
DECORATIONSOn Exhibition, October 27
Sale, October 31, November 1

The exhibition to commence tomorrow at the Rains Galleries embraces furniture, Sheffield plate, bric-a-brac, Chinese porcelains and Oriental rugs. The group of English furniture, including both antiques and fine reproductions of the Queen Anne and Georgian periods, features an important XVIIIth century Chippendale mahogany breakfront bookcase; an 1830 set of Chippendale mahogany dining chairs and a 1790 Chippendale mahogany kneehole desk. Urns, wine coolers, biscuit boxes, candelabra, trays and treasens and other useful articles are represented in the array of Sheffield, while the bric-a-brac numbers a wealth of diversified decoration such as small occasional pieces, chinaware and glass.

The group of Chinese porcelains offers characteristic vases, flower pots and figurines of the Ming, Ch'ien Lung, Kang Hsi and other periods. Also decorating the galleries and complementing the exhibition are many fine Oriental rugs of intricate and masterful weaves in Shah Abbas, arabesque and Feraghan design.

The exhibition which is on view tomorrow from 2:00 to 5:00 P.M. will continue through the weekdays from 9:00 to 6:00 P.M. until the afternoons of Thursday and Friday, October 31 and November 1, when the entire group will be dispersed by public sale at 2:30 P.M. each day.

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BOERNER TO SELL RARE PRINTS

LEIPZIG.—Messrs. C. G. Boerner will sell by auction on November 26 and 27 two collections of international interest. The one is a third portion of the Ehlers collection and includes drawings by the old masters from the XVIth to the XVIIth century as well as a large collection of German XIXth century drawings. Among the old masters, we note French, Swiss, Italian and a good quota of Dutch and Flemish artists, such as Breughel, van den Eeckhout, de Gheyn, Molijn, van Ostade, de Vlieger and others. The catalog contains sixteen collotype plates.

The second catalog comprises fine engravings, etchings and woodcuts by Dürer and Rembrandt and their contemporaries. There are some of the best-known Dürer engravings in extremely fine states: "The Virgin Seated by a Wall," "St. Eustace" and "Melancholia." A group of sixty Rembrandt etchings includes such rare plates as "Christ on the Mount of Olives," "Christ Carried to the Tomb," "The Omval," "Jan Cornelis Sylvius," "Jan Lutma the Elder" (first state) and "Rembrandt's Mother, Seated at a Table"—all in very fine condition and quality. There are also excellent plates by Lucas van Leyden, Mantegna, the German Little Masters and many Dutch XVIIth century etchers, as well as a collection of XVIIIth century engravings by French, English and German Masters, mostly with untrimmed margins.



"ST. EUSTACE"

By DURER

This fine example is included in the dispersal of old master prints to be held at Boerner's in Leipzig on November 26.

Foreign Auction Calendar

LONDON

Sotheby's

November 13, 14—Old English silver spoons.

LEIPZIG

C. G. Boerner

November 26—Engravings by old masters.
November 27—The Ehlers collection of drawings of the XVIIIth-XIXth century.

AMSTERDAM

Van Waay-Graupe

November 5, 6—The painting collection of L. van der Bergh.

GENEVA

W. S. Kündig

November 30—English and French embroideries.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries

30 East 57th Street

October 30, 31—First editions of English and American authors, autographs, etc., collection of B. George Ulizio of Pine Valley, N. J. Now on exhibition.

November 1—Important paintings, property of the estate of the late Emma Rockefeller McAlpin, Charles V. Wheeler of Washington, D. C., the late Governor Franklin Murphy of New Jersey, with additions. Now on exhibition.

November 1, 2—Flemish and French tapestries of the XVIth, XVIIth and XVIIIth centuries, French, English and Italian furniture and decorations, etc., property of Mrs. Charles A. Wimpfheimer of New York, Mrs. Paul Verdier of Paris and New York, Charles A. Stonehill of Chicago, and other owners. Now on exhibition.

Rains Galleries

12 East 49th Street

October 31, November 1—Furniture, Sheffield plate, Chinese porcelains, Oriental rugs and other objects of art. On exhibition, October 27.

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Calendar of Exhibitions in New York

Arthur Ackermann & Son, 50 East 57th Street—Old English painted glass pictures, to October 31; XVIIIth century English furniture, November 1-31.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Fine Arts Society, 215 West 57th Street—Seventeenth annual exhibition of the New York Society of Painters, to November 5.

An American Place, 509 Madison Avenue—Watercolors, drawings and oils (1934-1935) by John Marin, October 27-December 15.

Arden Galleries, 460 Park Avenue—Exhibition of sculpture in interiors by Allen Clark, Paul Manship, Edward McCartan, Albert Stewart and Wheeler Williams, to November 10; children's portraits by Helen Blair and Lucie Buckle Hart, October 29-November 23.

Argent Galleries, 42 West 57th Street—Paintings by Celine Backeland; pencil drawings by R. Rose Kappel; work by new members of the N. A. W. P. & S., to November 2.

Art Mart, 505 Eighth Avenue—Oils, watercolors, lithographs and etchings by Raphael Soyer, Reginald Marsh, Joseph Margulies, Harry Sternberg, Jerome Meyers, Moses Soyer and others, to November 30.

Art Students' League, 215 West 57th Street—Work by one hundred and fifty members of the League, to November 2.

AWA Gallery, 353 West 57th Street—Reproductions of French paintings of the XIXth and XXth centuries, by courtesy of Raymond & Raymond, to October 29; summer sketches and small paintings by AWA artists, starting October 31.

Isabella Barclay, Inc., 136 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.

Beekman Towers, 4 Mitchell Place—Paintings by J. Paddock, to November 1.

Bignou Galleries, 32 East 57th Street—Cezanne and the Impressionists, October 28-November 30.

Brooklyn Museum, Eastern Parkway—Loan exhibition of Spanish art; lithographs by Pennell, to November 1; original paintings and drawings of natural history subjects, to November 17; facsimile reproductions of portrait drawings from the XVth-XVIIIth century, to November 12.

Brummer Galleries, 55 East 57th Street—Embroideries by Marguerite Zorach, to November 18.

Florence Cane School of Art, 1270 Sixth Avenue—Lithographic works by Emilio Amaro, to November 9.

Ralph M. Chait, 600 Madison Avenue—Exhibition of Chinese art objects.

Children's Centre, 106 East 57th Street—Exhibition of Japanese Furoshiki, through November.

Contemporary Arts, 41 West 54th Street—Paintings by Paul Klee, October 28-November 16.

Delphic Studios, 724 Fifth Avenue—Mexican sculpture, lithographs and drawings by Mr. and Mrs. Frederic Victor Guinzburg, October 28-November 10.

Downtown Gallery, 113 West 13th Street—Recent paintings and sculpture by twelve American artists, to November 9.

A. S. Drey, 630 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Claude Monet, to November 9.

Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Portraits of dogs and horses, in oil and pastel, by J. Duncan MacGregor, Jr., to November 9; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, to December 28.

Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelains.

Ferargil Galleries, 63 East 57th Street—Memorial exhibition of work of Oliver Herford.

Fifteen Gallery, 37 West 57th Street—Group show of painting and sculpture, to November 9.

Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of English and Continental paintings and drawings, old and modern.

French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Frederic Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.

Gallery of American Indian Art, 120 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern.

Gallery for French Art, Rockefeller Center—Exhibition of French art.

Gallery of Living Art, 100 Washington Square—Exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 455 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show; group of etchings by Alfred Hutty, to November 1; watercolors and graphics by Saul Raskin, to October 30.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Exhibition of paintings and sculpture by American artists.

Guild Art Gallery, 37 West 57th Street—Gouaches, watercolors and drawings by Boris Aronson, October 28-November 30.

Hammer Galleries, Inc., 682 Fifth Avenue—Exhibition of a group of works by the Russian court jeweler, Fabergé.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Sporting prints, to November 9.

Marie Harriman Gallery, 61 East 57th Street—Exhibition of French and American art in oil, watercolor and gouache.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Exhibition of Egyptian, Greek, Roman, Mediaeval and Renaissance works of art.

Kennedy Galleries, 785 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Exhibition of lithographs of the prize ring by George Bellows.

Kleemann Galleries, 35 East 57th Street—Paintings by Albert Pinkham Ryder, to November 2; exhibition of selected prints by Childe Hassam.

Knoedler Galleries, 14 East 57th Street—Exhibition of paintings by old masters and French impressionists; "Fine Prints of Two Centuries."

Kraushaar Galleries, 680 Fifth Avenue—Watercolors by Charles Prendergast, to November 2.

John Levy Galleries, 1 East 57th Street—Exhibition of paintings by old masters.

Julien Levy Galleries, 602 Madison Avenue—Paintings and drawings by Juan Gris; watercolors, drawings and prints by Marcel Vertes, to October 31.

Lilienfeld Galleries, Inc., 21 East 57th Street—Exhibition of paintings by old masters.

Little Gallery, 20 East 56th Street—Exhibition of hand-wrought silver, decorative pottery, jewelry.

Macbeth Gallery, 11 East 57th Street—Recent paintings by F. C. Frieseke, to October 28; paintings by Americans.

Pierre Matisse Gallery, 51 East 57th Street—"Old Peru—Textiles, Pottery, Sculptures," to November 16.

Guy E. Mayer Gallery, 578 Madison Avenue—Exhibition of Chinese art and fine prints.

Metropolitan Galleries, 730 Fifth Avenue—Exhibition of works by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Exhibition of Egyptian acquisitions, 1933-34.

Michaelian Galleries, 515 Madison Avenue—Exhibition of XVth, XVIth and XVIIth century Oriental prayer and hearth rugs of various sizes.

Midtown Gallery, 605 Madison Avenue—Paintings by Martha Simpson, to October 31.

Milch Galleries, 108 West 57th Street—Watercolors by Millard Sheets, to November 16.

Montross Gallery, 785 Fifth Avenue—Paintings by John Eddy Hutchins, October 28-November 9.

Roland Moore, Inc., 150 East 57th Street—Exhibition of Chinese art.

Morton Galleries, 130 West 57th Street—Watercolors by Edith H. Heron, October 28-November 9.

Museum of Modern Art, 11 West 53rd Street—Models and photographs of the work of Le Corbusier, to November 1.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs: "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc. (New Art Circle), 509 Madison Avenue—Exhibition of antique and modern art.

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New School for Social Research, 12th St.—Exhibition of sculptural and architectural sketches and designs for public projects.

New York Public Library, Central Bldg.—Exhibition of etchings and lithographs by Walt Kuhn; exhibition of modern color prints; recent additions to the print collection.

Newark Museum, N. J.—Memorial exhibition of work by "Pop" Hart, to December 5; flower and insect engravings by Robert Havell; modern American paintings and sculpture from the museum collection.

Arthur U. Newton Galleries, 11 East 57th Street—Drawings and watercolors by Alejandro de Canedo, through October.

Dorothy Paris Gallery, 56 West 53rd Street—Group show of contemporary American art, to November 2.

Parish-Watson, 44 East 57th Street—Exhibition of Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Exhibition of old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Watercolors and drawings by William L'Engle, November 1-15.

Pen and Brush Club, 16 East 10th Street—Paintings by Hildegard Hamilton, to October 30.

Raymond and Raymond, 40 East 49th Street—Exhibition of facsimiles of portfolio watercolors and drawings, to October 31.

Rehn Galleries, 683 Fifth Avenue—Exhibition of recent watercolors by Burchfield, oils and watercolors by Pougialis.

Reinhardt Galleries, 730 Fifth Avenue—Exhibition of old masters, modern French and American contemporary art.

Roerich Museum, 310 Riverside Drive—Exhibition of oils, watercolors and prints by ninety contemporaries, depicting docks, bridges and waterways of New York.

Rosenbush Co., 15-17 East 51st Street—Exhibition of furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Exhibition of prints and drawings, to November 1.

Schaffer Galleries, 36 West 50th Street—Exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Exhibition of prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—Exhibition of XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Exhibition of paintings by fifty Americans.

Marie Sterner, 9 East 57th Street—Pictures and screens by Porter Woodruff, October 28-November 9; original drawings by H. A. Webster.

Symons, Inc., 720 Fifth Avenue—Exhibition of antique furniture and objects of art.

Ton Ying Galleries, 5 East 57th Street—Exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—Paintings by the group, to November 7.

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of an American group: Part II.

Vernay Galleries, 19 East 54th Street—Autumn exhibition of XVIIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Julius Weltzner, 36 East 57th Street—Exhibition of German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Selected prints and drawings by American artists, to October 31.

Whitney Museum, 10 West 8th Street—Fifth anniversary exhibition of selections from the permanent collection, to November 8.

Wildenstein Galleries, 19 East 64th Street—Exhibition of paintings by old masters and French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Howard Young Galleries, 677 Fifth Avenue—Exhibition of old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of antique Chinese paintings, sculpture and jades.

A Rare OPPORTUNITY

The Seventh Annual Supplement on Art, Antiques and Interior Decorations which the New York American will publish on Sunday, November 17, presents a rare opportunity for New York dealers to attract new customers, to increase their profits.

The tremendous circulation of the Sunday American (768,000 in New York City and its Suburbs) plus the authoritative and interesting contents of the Supplement, plus the unusually low advertising rates combine to make this an opportunity which few dealers will want to ignore.

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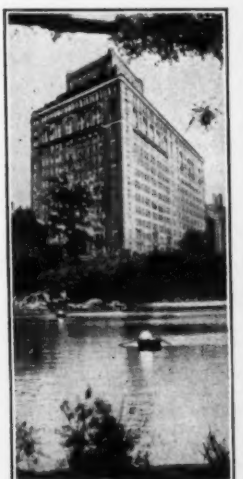
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